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STOKE KARATE CENTRE
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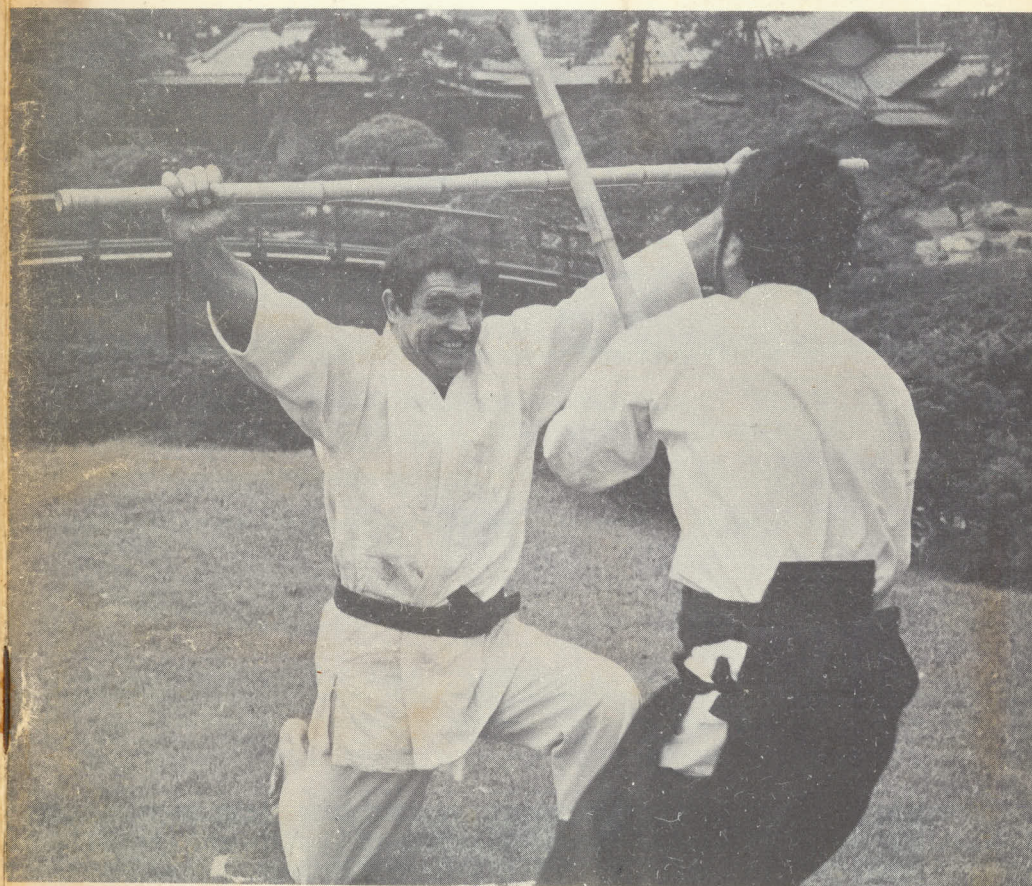
All Clubs are Affiliated to the ALL BRITAIN KARATE-DO Association

SEI-DO-KAN

Karate

Magazine

& Oriental Arts



No 4

DECEMBER 1966 3/6

Books

OBTAINABLE FROM karate magazine.

T'ai Chi Chuan Chart, showing over 180 movements of this ancient Chinese Art, the forerunner of Chinese Boxing. The Chart measures approx. 3ft.6ins. x 2ft.6ins. and is printed in brown and green on white. Text in Chinese, with accompanying, separate notes in English. Price 8/- post free. (Note: limited stocks; delivery may be six weeks)

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SMITH, Secrets of Shaolin Temple Boxing, 33/- post free

Please NOTE that some books take some time to arrive if sent from abroad.

Back numbers of KARATE MAGAZINE No. 1 and 3 still available at 3/6d plus 6d postage. We regret that there are no more no. 2 available at present.

KARATE MAGAZINE & ORIENTAL ARTS - Number 4

Editorial	2
All Britain Karate Championships	4
Bond & Budo & Ninja - by Brian Thomas	8
Defence & Counter - by Tatsuo Suzuki	10
Asian Music Circle - by Tabla	12
Bojitsu - by James W.A. Self	13
London Karate Kai - by "Times"	15
Hi-Ryu-Kan - Phil Milner Report	16
Bonsai and Sauna	17
Japanese Playbill	18
Hannyakai	20
Boxing and Karate - by Bob Wignall	21
Cartoon, by PETE	21
Martial Arts Master - by Roald M. Knutsen	23
Did you know...	25
T'ai Chi Chuan - from Mrs. G. Geddes' lecture	26
Scottish Karate Championships - by T. Morris	29
Judo technique in Karate - by Charles Mack	31
Technique comparisons	32

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Editors: Paul H. Crompton, B.A. Paine; Photographers: K. Teague, T. Scott; Hannyakai liaison: Kim Wall.

Actively associated with every known Karate group in the U.K.:-

A.B.K.A., S.K.A., K.U.G.B., B.K.K.

Cover shows Sean Connery on location at Himeji Castle, Japan, practising jo-jitsu, an ancient Japanese stick fighting technique with the spy who tries to kill Bond in the Ninja training school. See article on "You Only Live Twice" stars.

Editorial

AN OFFICIAL LETTER

The following is a copy of the letter sent by the All Britain Karate-do Association to Justice Glyn Jones and Bernard Braine, M.P. :-

"In view of the conviction at the Old Bailey of Anthony Creamer of the murder of Andrew Allan by a series of supposed Karate blows, we wish to state that Creamer has never attended a training session in any of the Association's clubs, nor to our knowledge has he ever received any instruction in Karate.

Karate in this country is conducted along strictly controlled lines under the supervision of highly qualified Japanese instructors. Potential students who are not considered suitable or serious in intention to take up Karate as a sport are refused membership. Training is hard and demands discipline and self control and at all times etiquette and humility are heavily stressed.

Japanese instructors are alone allowed to grade students. In their own country Karate is a highly respectable sport with a considerable following. Based in universities and police academies it is not considered dangerous for children to learn under correct supervision. This is the sort of authority we represent in this country, affiliated as we are to the All Japan Karate-do Association.

We would like to take this opportunity of taking a closer look at any of the association's clubs. We look forward to hearing from you.

Signed by J.I.SOMERS, Chairman, A.B.K.A. "

MORE PAGES

We are glad to announce that four more pages have been added to the magazine. If possible the number will be further increased in future.

AIKIDO

The promised article on Aikido has been left out of this edition and the topical article on the current James Bond film, by Brian Thomas, of the A.B.K.A. staff, included. Aikido will resume in issue no. 5.

HANNYAKAI

Many prominent figures in the Buddhist, Judo, Karate, Kendo and Art worlds have expressed interest in this new movement. Though brief notice of it has appeared elsewhere, Karate Magazine will be publishing articles and news on Hannyakai in addition to the article in this issue. Kim Wall is the Secretary and his address is included.

WEDDINGS

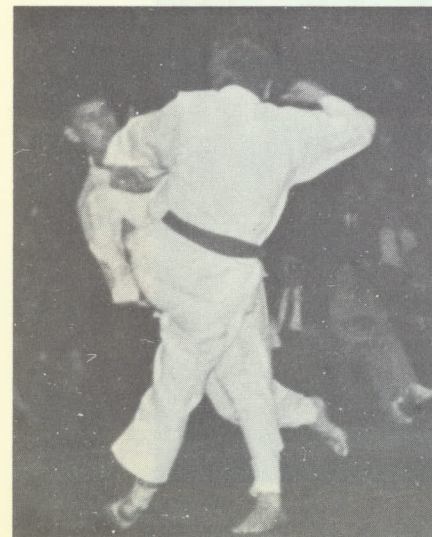
Mr. R. Boulton, one of the chief instructors of the London Karate Kai

ALL BRITAIN KARATE CHAMPIONSHIPS AT CRYSTAL PALACE

Among the guests of honour at the championships was a representative of His Excellency the Japanese Ambassador, Mr. McPartlin, Technical Director of the Central Council for Physical Recreation, Mr. John Brooke, the President of the A.B.K.A. who provided the cup, Mr. Graham Rael-Brook, Mr. Tetsuro Tamba, 4th dan Karate, 3rd dan Kendo, the Marquis of Queensberry, now a patron of Hannyakai - see p. 20 - M. Delcourt of the European Union of Karate, all ably attended by Mr. J.I. Somers the chairman.

Mr. L. Palmer, the secretary of the Association, must receive specially high marks, with Mr. Somers and Mr. Brian Thomas, the announcer, for their behind the scenes efforts in putting on these championships. If the contestants were the heroes of combat, then they were heroes of administration.

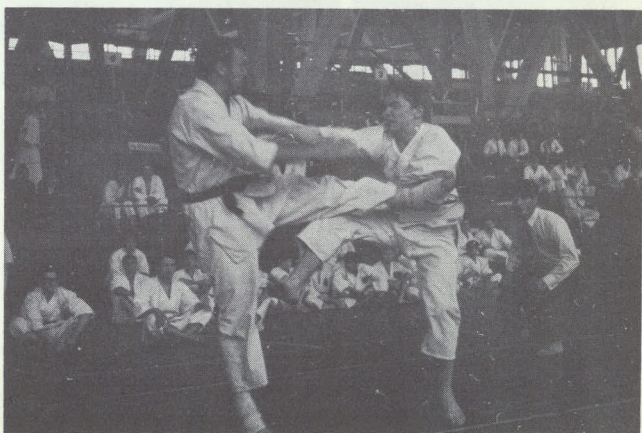
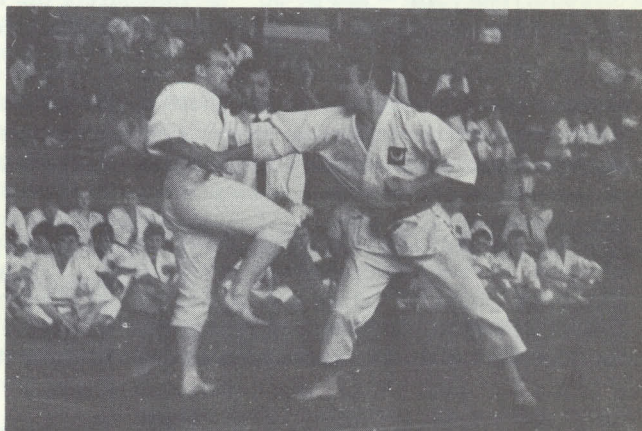
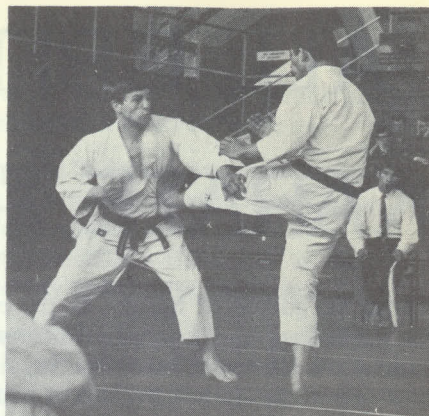
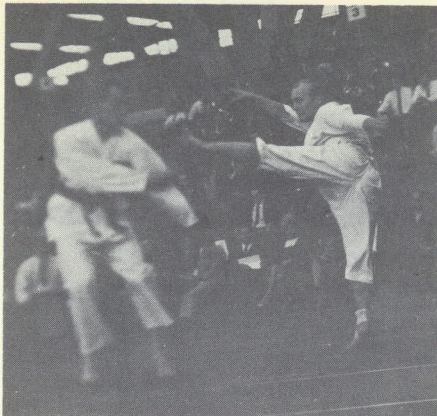
Mr. Somers said that the success of the championships augurs well for the forthcoming European Karate Championships in May 1967. He added that as far as the European Union of Karate was concerned, M. Delcourt had said that the A.B.K.A. was the official representative of Karate in Great Britain. With M. Delcourt at the championships was M. Sebban, the Secretary General of the European Union, who endorses this view.



Donovan (r) v Fitkin in Junior final



Gedan barai to front kick



There was a feast of Japanese demonstrations at the championships. Mr. Suzuki demonstrated katas at both slow and quick speeds. Mr. Enoeda and Mr. Kanazawa showed defence methods sitting on the floor and in chairs. Mr. Kono showed another kata and Mr. Shiomitsu gave his best samurai facial expression when attacking Mr. Suzuki with a knife. Tameshiwari was done by Mr. Shiomitsu and Mr. Toyama. These demonstrations, conducted in breathless silence, brought storms of sincere appreciation from the spectators. (More about the championships on page 28...)

RESULTS (Quarter finals, semi finals, finals)

Team contests

Liverpool v Stockport Stockport v Manchester MANCHESTER

Manchester v Honbu

Junior grades

Bond v Gibson	Gibson v Fitkin	
Fitkin v Bond		Donovan v Fitkin DONOVAN
Wardell v Morris	Donovan v Wardell	
Donovan v Edwards		

Senior grades

Spanton v Witcher	Witcher v Fish	
Smith v Fish		Connor v Fish FISH
Overfield v Golding	Overfield v Connor	
Guan v Connor		

NOTE: we wish to apologise that more results and details have not been published, but space is limited and it seemed that photographs, and as many as possible were preferable to long lists of names, whether of the clubs or of the individuals. Similarly, photographs of ALL contestants are equally impossible. (More on the championships on page 28...)

Budo Christmas Cards

Designed by a Student of

For all Students of

BUDO

A double card with an outside colour of Wedgewood Blue with a Budo motif in Royal Blue print.

Inside of card has Royal Blue print on white background.

One side has a simple Christmas Greeting and opposite are the words: FROM A STUDENT OF BUDO.

Price 9d.....please write to:

V.G. Huzzey, 59, Oakfield Street, Roath, Cardiff, Glam.

BOND

&

IN THE BASEMENT OF THE FORTRESS WHERE THE NINJA ARE IN TRAINING, TIGER TANAKA RAISES A CIGARETTE TO HIS LIPS IT IS LIT BY KISSY SUZUKI. HE TAKES A CASUAL PUFF AND HOLDS IT OUT BETWEEN HIS FINGERS. THERE IS A SHARP CRACK AND A SMALL DART IS PROPELLED AT A TARGET AT THE OTHER SIDE OF THE ROOM...

This is just one of the sequences now being shot at Pinewood studios from the latest of the Bond sagas to be brought to the screen by Eon Productions. But if Ian Fleming's original story "You Only Live Twice" attempted to describe Japanese martial arts, the film is certainly trying for full marks for accuracy and authenticity. Bond is summoned to Japan by Tiger Tanaka, head of Japanese Secret Service. His help is needed to foil the plans of SPECTRE, and the mysterious Doctor Shatterhand.

Bond is initiated into the ingenious training methods of the Ninja, and the Koan-Chosa-Kyoku - Tanaka's private army of modern Samurai. These are a peculiar blend of traditional Budo and the latest developments in miniaturisation and electronics; hence the amusing little cigarette gun.



Tetsuro Tamba (see photo above) is one of the stars of the film. He is 4th dan Karate and 3rd dan Kendo. In the role of Tanaka it is obvious Mr. Tamba is well-cast not only for his acting ability but also for his great knowledge and interest in sword play and Karate. He could be described as a contemporary version of Douglas Fairbanks Jnr.

"I have made over two hundred films in Japan," says Mr. Tamba, "and for the past few years I have had my own production company. In my acting career I have so far specialised exclusively in period films. I always take the part of a Samurai: usually he is a good Samurai, but sometimes, as in the film "Hara Kiri," he is not good."

BUDO

&

Location filming for the latest Bond film has been completed in Japan and the set in Pinewood is currently harbouring a wealth of Budo talent flown in to lend a hand in completing the production. They are led by Shohitsu Nakajima who heads the famous Ryushin school of Budo in Tokyo.

The distinguished reputation Mr. Nakajima has earned in his own country is as a teacher and performer of Budo. He started studying the martial arts at the age of six, and like Mr. Tamba he was under his father's tutelage. By the time he was thirty-two he had become director of the Shinkage ryu school which is the oldest of all in Japan. During this time he perfected himself in the arts of archery, horsemanship, fencing, judo and the use of the halberd. In addition he became a master of the use of the quarter staff, spear and Karate.

He stresses the importance of a composite martial art. "My father spent 35 years studying Chinese style Karate, but it is very difficult for these techniques to be correctly understood in Japan. Also I think Judo is not so popular in Japan as it was. Studying Budo, the whole range, is much better than concentrating on a single art.

"Thirty years ago I studied under Uyeshiba the art of Aikido. He was a great man who was responsible for bringing this art out of obscurity. He even gave it its name. Before it was called Didoryu. In three months he made me 7th dan. I say this because I want to show you that it is better to become a master of more than one martial art; that it is easy to do so once one has grasped the fundamentals of Budo."

(To be continued).

by Brian Thomas

NINJA

T'ai Chi Chuan

T'ai Chi Chuan was the subject of a talk given by Mrs. G. Geddes before members of the Alexander Foundation - see KARATE MAGAZINE No. 1 - in which she demonstrated her undoubted practical ability in this art.

Mrs. Geddes was resident in China and Hong Kong for ten years and learned T'ai Chi Chuan there. She is an exponent of the Yang School, which uses a medium circle in one of its chief movements.

In the parks of China, said Mrs. Geddes, I frequently went for early morning walks for exercise as the heat of the day made this impossible later. I used to see mostly old men practising the movements of T'ai Chi Chuan, oblivious of all around them, intent on their effort.

This was Mrs. Geddes' introduction to it. As a teacher of dancers and actors she found in the T'ai Chi Chuan what she had been looking for for a long time. That was, something which required balance, even breathing and which exercised the body.

T'ai Chi Chuan is not dancing, nor gymnastics. It is unique. Behind it is a system of thought, of philosophy.

There are two sides to life: the practical everyday life and the spiritual, creative, or religious side. The T'ai Chi Chuan brings these sides closer, in harmony, and increases the powers of concentration of the person doing it.

The Chinese artist is a man or woman of complete dedication to his subject. Many artists turn to the T'ai Chi Chuan for help to achieve it.

T'AI - means Universe, a concept so great that nothing can be added to it, sometimes called 'the ten thousand things'.

CHI - Breath, axis, root, vital energy of life.

CHUAN - Fist, hand, concentration - to have yourself within your grasp.

YIN & YANG - the two forces of life.

The Yin is negative, feminine, receptive. The Yang is positive, masculine, aggressive. They complement each other, and there is continuous movement between them. In the diagram opposite is the sign showing the Yin and the Yang. There is a dot of the feminine in the masculine area and a dot of the masculine in the feminine area.



This indicates that there is nothing which is completely masculine and nothing completely feminine.

The T'ai Chi Chuan is in fact the Taoist Chinese Philosophy expressed in motion, in life. It is therefore not simply a dance but the performer is doing it just for himself, not projecting himself outwards to an audience.

It is in three parts, and there are repetitions of earlier movements. Each movement is considered to be a preparation for the next. You return to your point of beginning before you start again. This refers to a similar saying in the I-Ching, or Book of Changes. (Opposite: part of a chart of T'ai Chi Chuan exercise. This article to be continued)



均要保持半圓形，左膝微屈。
要點：胸部不要前挺，兩臂上下
向下；眼看前方（圖 21 23）。

第二組 左右擡膝拗步

◎ 右手由體前下落，由下向後上划動作；
◎ 右手食指（圖 26 27）。
◎ 體向右轉，眼看右手（圖 23 24）
◎ 右下划弧放在胸部右側，同時上
弧（手心向上）；左手由左上向
◎ 右手由體前下落，由下向後上划
動作；

◎ 右手食指（圖 26 27）。
◎ 由左膝前擡過落於左膝旁，眼看
前推出，高與鼻尖平，左手向下
出成左弓步，右手屈回由耳側向
◎ 上體左轉，左腳向前（偏左）迈

ASIAN MUSIC CIRCLE

International President: Yehudi Menuhin
 Vice-Presidents: The Countess of Harewood
 Miss Beryl Grey
 Benjamin Britten

Founder & Director:
 Ayana Deva Angadi



44, Fitzalan Road,
 London, N.3.
 Tel.: FINchley 2934

The Asian Music Circle exists to promote knowledge and tuition in Asian Music, Dancing and although its tuition as an organisation has an Indian bias, it has brought over performers from many Asian countries to give concerts in London and provincial cities.

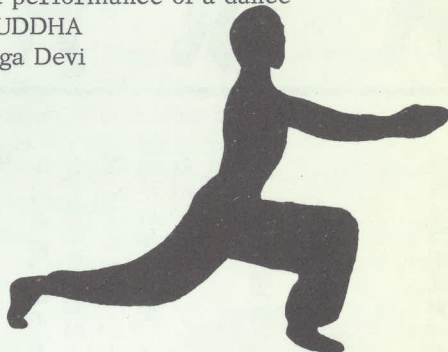
One of its recent successes was a performance of a dance drama, *THE TEMPTATION OF BUDDHA* with Krishna Rao and Chandrabhaga Devi during the Commonwealth Prime Ministers' Conference. The drama showed the many temptations of Buddha and his eventual conquest of all of them.

Press enthusiasm for the performance was very widespread. The Daily Telegraph said: Miss Devi is the eye-opening surprise of this team, the most accomplished Indian female dancer I have ever seen.

Many of the movements of Indian Dancing will be of interest to Karate and Budo students. The above silhouette of a male dancer reminds one of the Nukite movement in the kata Pinan Shodan.

It is rewarding to study dance movements of other Asian countries as well as India, for they increase one's appreciation of whatever branch of Budo one may be interested in and give clues perhaps to the history of Karate, as well as of the dances themselves.

.....



Bojitsu by

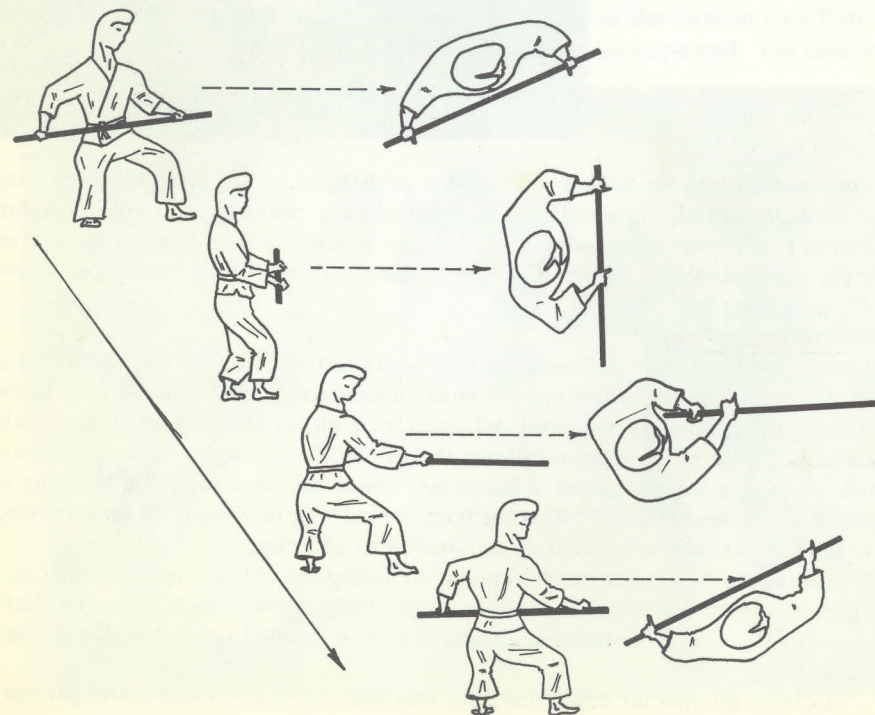
James W.A. Self

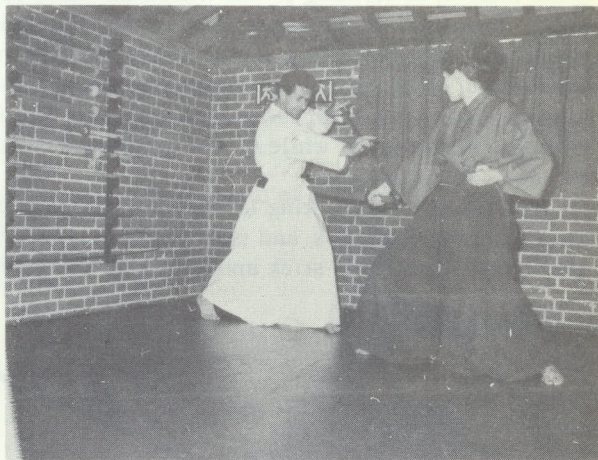
BOJITSU is the art of the Stick. The Stick, usually of oak and varying in length from four to six feet, is held in both hands and used laterally or point first from both sides. The Japanese technique, developed from the Chinese, has the Stick slide between the hands something like a billiard cue. Combattants may jump very high or make low lunges as in Western fencing. Bojitsu is rapid, balanced, effective and sufficient in itself.

As with other Martial Arts, posture, stance and body movement are the basis of technique, with the 'grip' of the stick occupying equal importance.

Techniques of attack may be divided into Striking and Thrusting. The basic method of striking is one where the stick is swung forward in an upward, downward or sideways movement, the rear hand giving impetus to the strike (when standing in the basic fighting posture) and the forward hand acting as the pivot. Immediately the strike is made, the stick is rapidly withdrawn ready for the next technique. The following diagrams illustrate the strike made while stepping forward. The identical technique can be used, stepping back.

The action of Thrusting is similar to that of using a billiard cue: one hand gripping the stick and providing the power to Thrust, the other hand held loosely round the stick and acting as the guide. The stick is immed-





ately withdrawn on completion of the technique. The line of attack may be straight ahead, upward, downward or to a point behind you, (without turning). Thrusts may also be employed while jumping high in the air or from a low stance. Much practice is needed to develop speed and above all, accuracy.

Defensive Technique

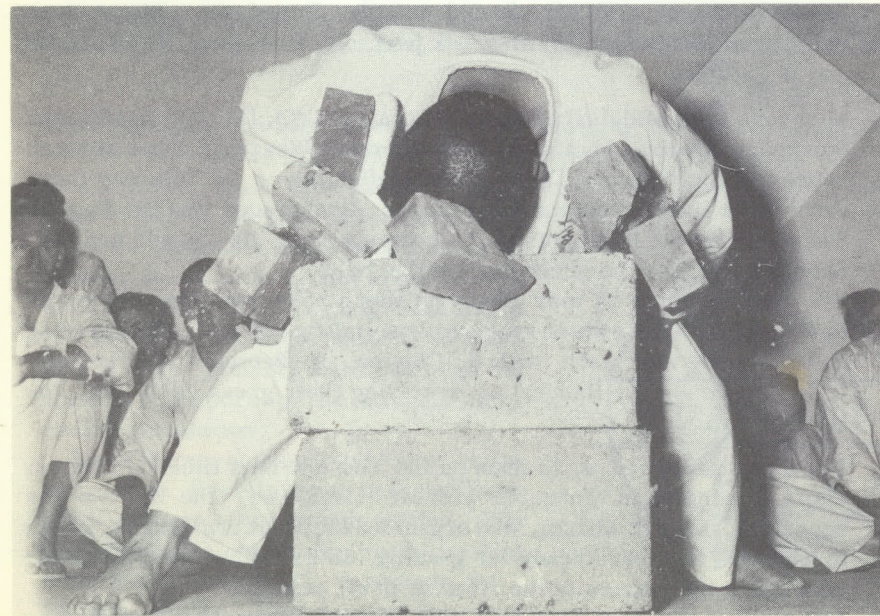
Any action which deflects an opponents' attack may be classified as a defensive technique. However there are a number of basic blocking actions performed in special postures and made from either static positions or while moving. The stick always follows the SHORTEST route. It is necessary not to become over engaged in blocking, hence the necessity for training in combination techniques: moving from a blocking technique to an attacking technique, sequential blocking and series of attacks.

Unique to Bojitsu is the technique of using the stick single-handed in a figure 8 action in front or to the side of the body, either as a defensive barrier or as a rapid devastating attack - a sure method against multiple assailants.

I claim no special expertise; my teachers have been some and patient. With a little knowledge one could feel confident against a thug - but against an expert... Anyone for Mah-jong? The most you'll lose is your money.

LONDON KARATE-KAI

London Karate Kai was founded in early January, 1965. Beginners courses were started and were an immediate success - the club grew by leaps and bounds. The care and trouble taken by the instructors to teach, coach and bully the students along were appreciated by everyone wishing to learn good, strong Karate. The instructors, both residents in Japan for many years studying under Mas. Oyama, know that unless great care is taken to teach the Karate student proper respect, courtesy and the true Karate way, the dojo itself will never grow strong. Competitions, outings and special training sessions along with regular grading, made the London Karate Kai one of the best organised clubs in Great Britain. Every night there are over eighty students training in the three dojos which the club has to offer. The dojos are completely matted out and the senior dojo has all the equipment necessary for Karate training, e.g. punch bags, makiwara, sand bags, etc. The changing rooms with showers and toilets made the club one of the tops for good facilities. Just recently, the club was visited by two Dutch Karateka and Sensei Kurosaki from Japan, who gave instruction and several demonstrations, one of which was televised. In October a full team will be visiting Amsterdam for competitions with their Dutch equivalents and also demonstrations. Jiyu Kumite, Tameshiwari are included in the teaching so as to ensure the student with a full knowledge of Karate. The teachers being trained in a Kyokushinkai dojo which has an excellent reputation for being one of the best in Jiyu Kumite and certainly the best for Tameshiwari. As to be expected, the club has



Sensei Kurosaki breaking two house bricks with a forehead butt at the dojo.



Sensei Kurosaki
in training with
the students.

not produced any Black Belts as we have only been training for eighteen months and it would be difficult for any club to do so, but we have high hopes for the future. Anyone wishing to know more about the London Karate-Kai, please write to:-

THE LONDON KARATE KAI, 32, St. Oswald's Place,
Kennington, LONDON, S.E. 11. Tel: RELiance 5082

Club in Britain no. IV - Dinnington Hi-Ryu-Kan Karate Centre

On September 10th/11th, the first Northern Karate course was held at the college of further education at Dinnington, near Sheffield. Sensei in charge were Mr. Suzuki and Mr. Shiomitsu. Three black belts from Northern clubs also took part - B. Crossley, T. Overfield and W. Seaton.

Members from Middlesbrough, Newton Aycliffe, Darwin, Sunderland Stockport, Derby, Sheffield, Doncaster and Wearside came along to represent their clubs. During the free fighting on the Saturday there were some lively contests between the Kyu grades and the English Shodans, but the highlights of the contests were Mr. Suzuki and Mr. Shiomitsu versus the green and 1st dan belts.

The only accident to mar the event was a blow from Mr. Shiomitsu to Mr. Clark's face which required hospital treatment. Kyu grading on the Sunday went well, with K. Clayton, A. Bateman, G. Haslem, J. Lawrence and A. Radoczi all receiving their green belts for the Hi-Ryu-Kan.

The course finished at 12 noon on the 11th and next time Mr. Suzuki visits Dinnington in November with Mr. Hayakawa, the Hi-Ryu-Kan secretary, Mr. P. Milner, who organised the Northern Course, hopes to have 200 members ready for grading, as he has nearly 1,000 students under instruction at the moment in all centres.

Any clubs in the East Midlands with queries or troubles should contact Mr. Milner, as he is the A.B.K.A. representative in that area. Mr. P. Milner, 15, Paterson Road, Dinnington, nr. Sheffield.

Bonsai

The cultivation of miniature trees and plants has been practised in Japan for generations. In some cases, the same tree has been handed down from generation to generation, its height being measured in inches rather than in feet, even after hundreds of years. Beauty of shape and an aged appearance are two of the main qualities looked for in BONSAI.

The tree shown is a seven year old five needle pine, one of the younger examples in Kenji Murata's book. The book is an introduction to this art and by detailed line drawings and instructions, he takes the beginner through many aspects of his method: preparing soil, taking cuttings, grafting, transplanting, training, and so on. There is a section on tools needed and a guide to species of Bonsai. The whole book is very attractively set out in a green illustrated cover.



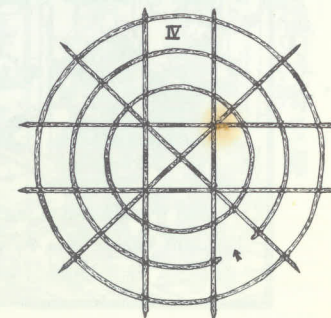
With the growing indifference of many Japanese to much that is traditional in the way of life, and an increase in interest in foreign countries in those dwindling traditions, it is heartening to know that they may not be lost but rejuvenated in other climates.

Published in the U.K. by Ward Lock/ price 30/-.

Sauna

Much publicity has been given to outdoor training in subzero temperatures by Karateka. Spare a thought then for the Naturists of the world, who spend much of their spare time naked in the world, in all weathers, for health's sake. One of the publications available from the Naturists deals with making an outdoor Sauna bath. They are of a rough and ready kind, but according to the author of "Youth, nature & the Sauna", they are effective and promote health through the opening of the pores of the skin and increasing circulation.

Some Karate clubs already have sauna baths, e.g. Revelle's gym in Kings Cross but if you have a big enough garden, then for 6/- you can obtain this useful booklet from Sun & Health, 37, Lowlands Rd., Harrow, Middx., England, and construct your own.



寛文二年庚申の海客観音興山小のり興行仕儀



大懸業

若増鏡仙郎矣玉本小糸
夫玉本常代座増鏡歴代

世傳
太夫元小仙
花又節



千穂万歳大之叶

板元 秀次 柳之助



It is rare indeed for an experienced Zen monk to visit Britain for a prolonged stay more rare in fact than the opportunity of most people in Britain to visit Japan. Such a rare visit has been made possible through HANNYAKAI which is the name of a movement which has organised the coming of a senior Zen monk, Sochu Osho, in July, 1967.

The Abbot of Ryutakuji, Soen Roshi, has given permission for Sochu Osho to come from Mishima, Japan, and teach Zazen (Zen meditation) in England. This monastery, Ryutakuji, is famous for its teaching, and research workers from the West often go there for assistance and material. Also, the main Budo instructors in the West have spoken highly of it, from their own personal knowledge and experience.

Hannyakai is fortunate to have for its patron the Marquis of Queensberry, who is a professor of ceramics at the Royal College of Art, and a keen Judo student. He was a visitor at the All Britain Karate Championships.

It may well be asked how this visit may benefit the vast majority of people who are interested in Zen meditation since instruction can hardly be given in Wembley Stadium or Hampden Park, for example. Though by no means definite, it is expected that when Sochu Osho comes, arrangements will be made for those who are sincerely interested to spend at intervals some time with him, and for them to pass on to others who are unable to come to him, the understanding and methods which they have learned.

Hannyakai are not out to persuade or to evangelise. Only people who are sincerely interested should approach Sochu Osho, as his time and energy are limited and not to be wasted. For students of Karate, Judo, Aikido and Kendo, this is an opportunity to approach those sides of their arts that most instructors cannot or will not touch upon. Sensei Suzuki has studied at Ryutakuji. Sensei Kanazawa recognises the Zen background of Budo, and spoke of the early Buddhist monks' development of Bojitsu, and Karate.

Mr. M.G. Wall, c/o Karate Magazine, will answer all enquiries.

Boxing and Karate by BOB WIGNALL

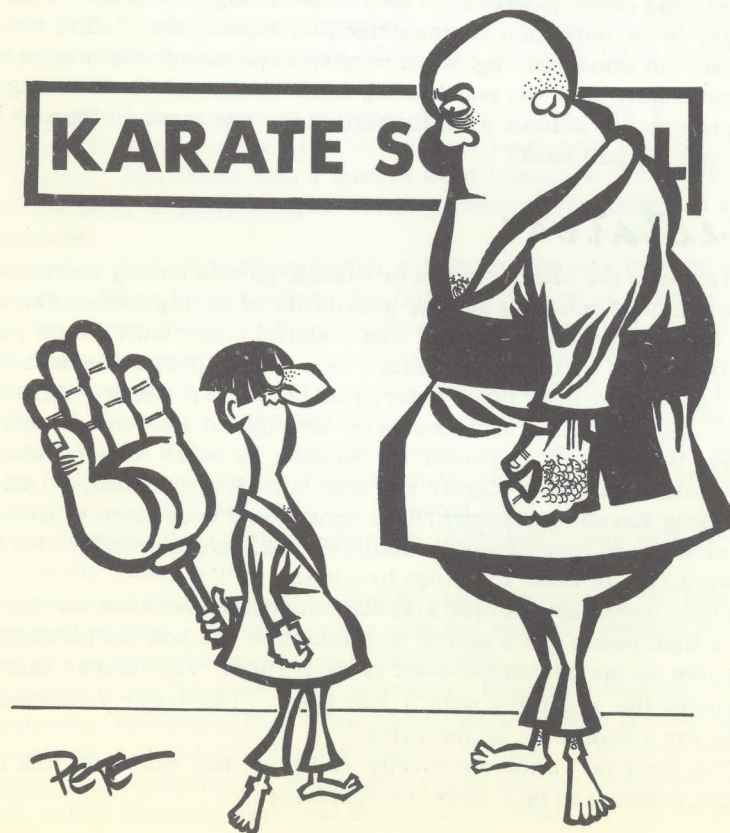
One day in 1938, in Nelson, Lancashire, Freddie Wilcox, a contender for the Lightweight Championship held by Jimmy Walsh, was training for a fight with Arthur Danahar of London. I was training in the gymnasium at the time; 16 years old, 128 lbs. He called me over, told me to put on the gloves and then proceeded to clobber me all round the ring for about three rounds.

As I was getting dressed, I heard one of the inevitable onlookers says "Don't you think you were a bit hard on the lad, Freddie?" Said Wilcox, "Not a bit of it. I just roughed him up." Wilcox was not showing off. He was not annoyed with me. He had taken some of his valuable training time because he thought that at that stage of my boxing life I needed "roughing up" a bit.

Sometimes in Karate a high grade instructor seems unnecessarily hard in his free fighting with a beginner. Could a parallel be drawn here?

There are many similarities when one compares boxing and Karate, and there are many differences. (I am comparing the orthodox professional boxer, not the southpaw, with Wado-ryu Karate).

In boxing the culminating point is the fight. All training is directed to this end and one's thoughts and way of life are affected in no small measure



during this concentrated period. After the fight one relaxes for a while until another fight is arranged. Is this true of Karate? Is Karate contest the culmination of the Dojo training? Is contest Karate even true Karate? It would seem that by its very nature it cannot be, or someone would be seriously injured or killed each time out.

One difference between Karate and boxing is that it is quite unusual to see a boxer change his stance from left foot forward to right foot forward and vice versa, during the course of a contest, whereas in Karate this is done continuously. (On the other hand Charles Mack advocates in his article in an earlier issue of KARATE MAGAZINE the adoption of a favourite sparring stance - Ed.)

The punch is also quite different. The Karate punch is delivered with a twisting movement of the fist just before contact but the boxer's punch is delivered without the twisting movement and derives much of its power from the shoulder. The straight left in boxing has its counterpart in Karate's TOBIKOMIZUKI and the right punch in GYAKUZUKI. Almost all the boxers with very hard right hand punches that I have seen, never punch straight - they seem to punch with a slight downward curve of the fist like a cat striking with its claws. In Karate there is great emphasis placed on pulling back the fist after contact to avoid the limb being grasped by the opponent and some counter such as a throw being executed. This is quite contrary to an important boxing principle, namely the "follow through" of the blow. In woodbreaking, when very thick pieces of wood are to be broken, one usually sees the punch being followed through as in boxing. Does this mean that to deliver a really hard blow, one must go through with the punch and not pull back?

Spectators

Why does the ordinary man or woman go to a boxing tournament? To see some hard punching and the possibility of seeing someone knocked out. I feel this is borne out by the fact that a skilful boxer with a light punch does not attract half as many spectators as a cruder performer with a K.O. in each hand. Why does the ordinary man or woman attend a Karate tournament? The first time of course is the novelty but why does he come a second and third time? It cannot be because he wants to see a knockout, as this would be a foul in Karate and only occurs accidentally. All the non-practising Karate spectators I have spoken to do not seem to know who has lost or won, so they cannot be admiring the technical skill. Perhaps it is the attraction of wood and stone breaking.

There would appear to be a direct comparison between the skilful boxer with a light punch and a skilful Karateka who has had his punch taken away from him as far as contest work is concerned. The former cannot expect to provide the spectator with a knockout. The latter is prevented from trying for a knockout, by the rules.

The point is: once the novelty of Karate has worn off, will Karate as a sport continue to be a draw for spectators?

MARTIAL

ARTS

Master 武道

Perhaps the most famous master of the Martial Arts of Japan was Miyamoto Musashi, founder of the Two-Sword style of kenjutsu. Musashi, towards the end of his life, wrote a famous book of precepts for the guidance of his pupil, Terado Mago-no-jo, and this book, known as the "Gori no-makin" or "Gori-no-sho", has had the greatest influence on fundamental thinking in all forms of Kendo ever since; for here Musashi wrote from an experience of half a lifetime.

But what do we know of Musashi's actual life? Here the historian is faced with a mass of untrustworthy sources, mainly written by his enthusiastic pupils, in some cases these glosses to history are exaggerated but of all recognition from reality. However, to fully understand Miyamoto Musashi properly it is necessary to examine the facts very critically for in their exuberance some of these pseudo-historical reports materially detract from the honour of this great master.

The ancestors of his family were closely related to the Akamatsu family in Harima called Shinmen Iga-no-Kami and the line can be traced back to the early 14th century, possibly further. Miyamoto Muni-no-suke Kazusada, his father, was the chief retainer of the Akamatsu Clan and held this position in Takeyama Castle in Mimasaka Province up to the death of his lord in 1581 when he became a ronin.

(Ronin - a nobly born soldier of fortune, knight errant - Ed.)

Miyamoto Musashi was born in 1583 in the village near the ruined Takeyama Castle. His father was a famous swordsman and is thought to have invented the jitte, a short weapon used by samurai constables in arresting criminals.

His mother died while he was still a baby and he was brought up by a stepmother. When he was seven, his father died, and at eleven he parted from his stepmother. He was entirely an orphan. It is likely that Musashi learned something of 'Budo' from his father while still a small child, but he must have been a precocious fencer because most authorities agree that he defeated - some say killed - Arima Kihei of the Shinto Ryu - at thirteen years of age. At sixteen he went on a fencing tour to improve his bugei (military arts) and in Tajima Province he fought a fine swordsman called Tajima-no-kami Akiyama and defeated him.

He fought at the Battle of Sekigahara in 1600 when he was only seventeen and was on the losing side.

It is not clear when he made his family's name famous by his two-sword style instead of jitte. When he fought with the famous Yoshioka Kempo of the Kyo-ryu in Kyoto he used a long bokuto only.

According to the "Musashi-den" written by Kunimoto Sugiura, Musashi first conceived the idea of Nito (Two sword) while he was travelling in the neighbourhood of Karatsu in Bingo Province, Kyushu. A quarrel was going on between the local farmers about water rights and the local goshi-samura (squire) asked Musashi to defend the supply. While he was on guard he

noticed an oar, or paddle, lying near him and took it in his left hand holding his bokuto in his right. When the peasants made their attack armed with a variety of weapons he deflected their attacks with the oar and knocked down his assailants with his bokuto. After this he realised the possibilities of a second weapon held in the left hand.

Between the fight with Tajima Akiyama when he was sixteen and when he reached twenty-nine he fought over sixty times but was never beaten. To say this is not to overpraise him. Unfortunately these shiai are not recorded in detail, unlike shiai (contests) fought by many contemporary swordsmen, and so we cannot properly make comment on them. One fact does emerge, however, that in this early period of his youth, Musashi did not fight any really top class swordsman apart from Yoshioka Kempo - and in this match he could only draw. One cannot help wondering why he did not call on any of these well known masters in Yedo and other centres.

But it is also true to say that during this period Musashi also studied deeply the philosophy of Zen and shortly afterwards produced several of his incomparable ink paintings.

Musashi himself says in his book, "Gorin-no-sho":

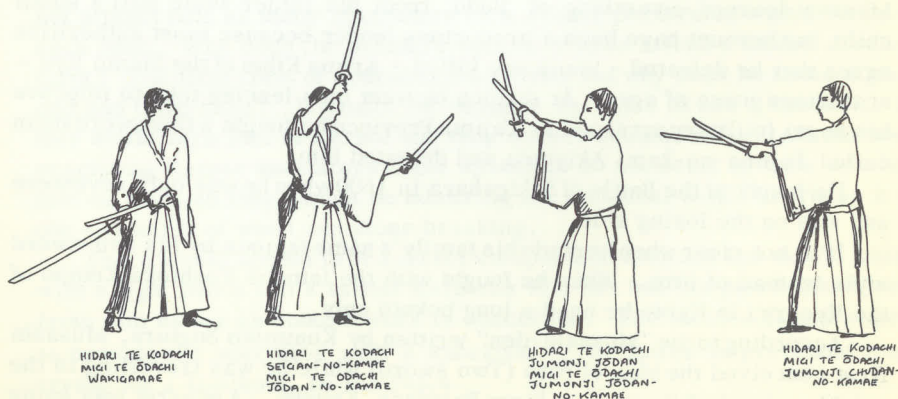
"I used to practice tactics from my childhood. The first time I fought was in my 14th year with Arima Kihei of the Shinto Ryu and I beat him. When I was sixteen I beat Tajima Akiyama who was a strong tactician. Then when I was twenty-eight or nine I reflected on myself and realised that even if we were excellent masters of tactics this skill should not be used simply to beat opponents."

(To be continued)

Basic postures for two swords used in NITEN ICHIRYU

From "Itto Gokui" by Sasamori Junzo Hanshi, 9th dan

ROALD M. KNUTSEN



DID YOU KNOW ??

The Japanese have introduced an automatic money-lending machine, in Tokyo's main street, the Ginza? You simply insert a special piece of card into the machine, and a white envelope containing a pound and a card saying "Thank you very much" comes out of the machine.

Mr. R. Knutsen, who contributes such interesting articles on the martial arts, has opened a new Kendo dojo in Southwark. Currently assisting Mr. Knutsen is Mr. Osaki, 3rd dan, who is studying in the metropolis at the moment. Mr. Nakajima and his retinue from the set of "You only live twice" recently gave an exciting demonstration there, including some real sword exhibitions of Iai - sword drawing and sheathing. Mr. Knutsen can be contacted at the British Kendo Association, 29, Egremont Place, Kemp Town, Brighton, 7.

Charles Mack has opened a new Karate dojo in Holborn. He hopes to teach Aikido there soon, as well as Karate. Telephone FLA 7716.

Karate is still not officially recognised in Spain. Senor Pallacio, who has taught Judo in Spain for many years, and who is President of the nascent Spanish Karate Association, said that he hopes for good news on this score in the near future.

It has been suggested that body armour be worn for Jiyu Kumite, and that several Black Belt holders wear it already under karate suits. Some schools in Japan have adopted this idea already, and also in the U.S.

In the opinion of Mr. Nakajima, Kendo contains more 'spirit' than all the other current martial arts. He advises all Budo men to do at least some Kendo, especially to develop the "Kiai". We would like to hear from readers on this subject, made, incidentally by the nephew of Prof. Jigoro Kano, founder of modern Judo.

We have found from further research that JU-TE is another name for the ancient art of DIDDY-JITSU. Our efforts to bring the complete story of this fascinating subject to our readers are still in progress. So far we have traced it down to the autobiography of a lone woman explorer of the 19th century and the unknown tribe whom she discovered near Tibet. The existence of a Japanese name in such a remote part of the world has left our linguists flabbergasted.

Japanese men of modern times are reported to have a saying: "The happiest man lives in an American-style house, eats Chinese food and has a Japanese wife." What does the unhappiest man do? No prizes but suggestions may be printed.

TATSUO SUZUKI 7th dan



Fig. 3

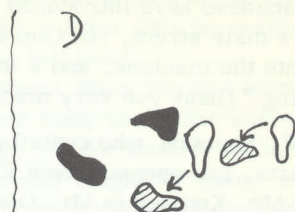


Fig. 4



ing back the leg is not enough to take the face away from the attack. NOTE that the right foot must not be moved back too far or the left counterpunch will be out of distance.

Fig. 3/B. Defender twists his hips to the right and at the same time brings his right hand up, snapping the wrist outwards and sweeps the attacker's punch to the rear and also at the same time the defender uppercuts to the attacker's chin with his left hand. NOTE great care must be taken to ensure full use is made of the twisting of the hips during the block and counter-punch, or they will both be too weak and slow. NOTE figs. 2 and 3 must be carried out as one quick movement. NOTE it is very important for the defender to feel that the hand block is complementing the body and face movement and not that the hand block is the most important. See fig. 4/D. The defender then moves both his feet slightly forward and to the left and twisting his hips to the left he attacks the ribs with his elbow. NOTE during the elbow punching it is very important to twist the wrist quickly so that the back of the fist faces upwards.

DEFENCE and COUNTER

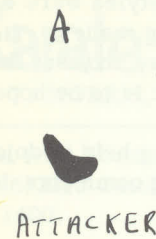


Fig. 1

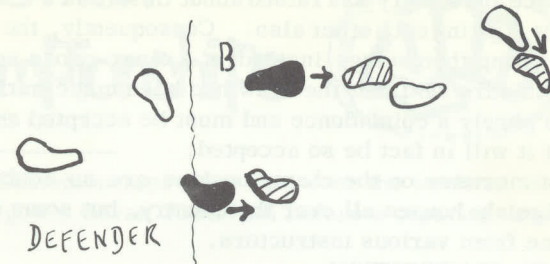


Fig. 2

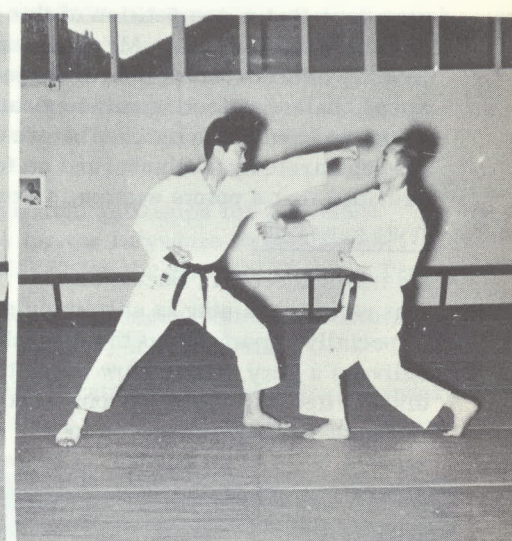
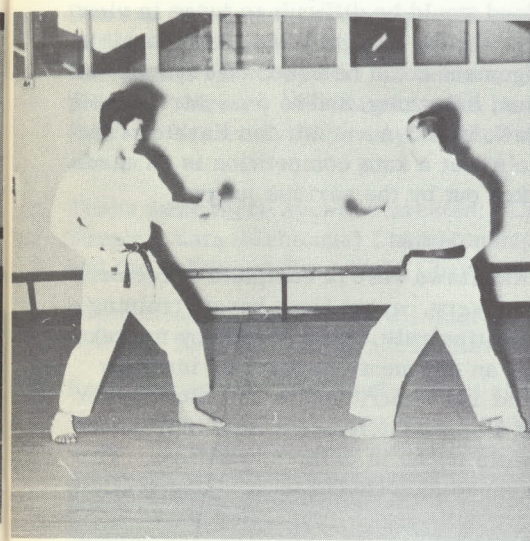


Fig. 1/A. Both in left stance. Keep good distance. If too far away then the half step forward and punch of the attacker will not connect. If too near it is easy for the defender to catch the sleeve of the attacker and apply some technique. Also the half step forward will bring the attacker too near for his punch to be effective. The distance between opponents is very important but it cannot be laid down in advance. It depends on the height of the persons. A shorter person will have to be nearer than someone who is taller. This distancing must be practised constantly until the correct distance is adopted instinctively.

Fig. 2/B. Attacker moves forward half a step starting with front foot, bringing up the back foot. He punches to the face with left hand, similar to TOBIKOMIZUKI. Defender moves his right foot slightly back and a little to the left, lifting up the heel. At the same time he sways back taking his face away from the punch, moves his right fist slightly forward and opens the hand. NOTE that the sway back of the face is very important; merely mov-

CHAMPIONSHIPS, continued...

The draw for the team competitions brought many of the Shotokan clubs face to face and a query was raised about this, since it meant that Wado-ryu men, were fighting each other also. Consequently, the different styles were eliminating themselves instead of a clear cross section being made. The organisers said that the draw had been made in the usual way and that this was purely a coincidence and must be accepted as such. It is to be hoped that it will in fact be so accepted.

Post mortems on the championships are no doubt still being held in dojos and geisha houses all over the country, but some interesting comments did come from various instructors.

KATA COMPETITION

Mr. Suzuki said, in answer to our query about a possible kata competition next year that a competition of this kind would be difficult to judge in view of the different styles. Mr. Kanazawa said he thought it would be possible in spite of different styles, since judgement could be based on rhythm, on speed, balance, feeling and imagination, breathing, and so on. Mr. Arneil whom we have not mentioned before in K.M.&O.A. is 4th dan Karate of the British Karate Kyokushinkai and he feels that a kata competition is on cards provided that a points system is worked out by the various judges.

JIYU KUMITE

On this subject Mr. Suzuki and Mr. Kanazawa were in complete agreement that referee training is absolutely necessary, apart from karate training. Especially important was the disqualification rule. If a person by mistake delivers a very strong blow which hits an opponent, he must be instantly disqualified, provided his opponent did not contribute to the blow by for instance hurling himself on to it. If a person delivers a light blow which strikes, he is to be warned - if he repeats it, he is to be disqualified. The experience necessary to be able to make judgements of this kind takes a long time to acquire.

BRITISH KARATE

What does British Karate lack most? In reply to this, Mr. Suzuki said:- BASIC TECHNIQUE and CONTROL. To remedy this, more Kihon was required, and more big competitions to enable British Karateka to experience the conditions which caused them to lose some of their control.

The First Scottish Karate Championships

by T. MORRIS, NATIONAL COACH



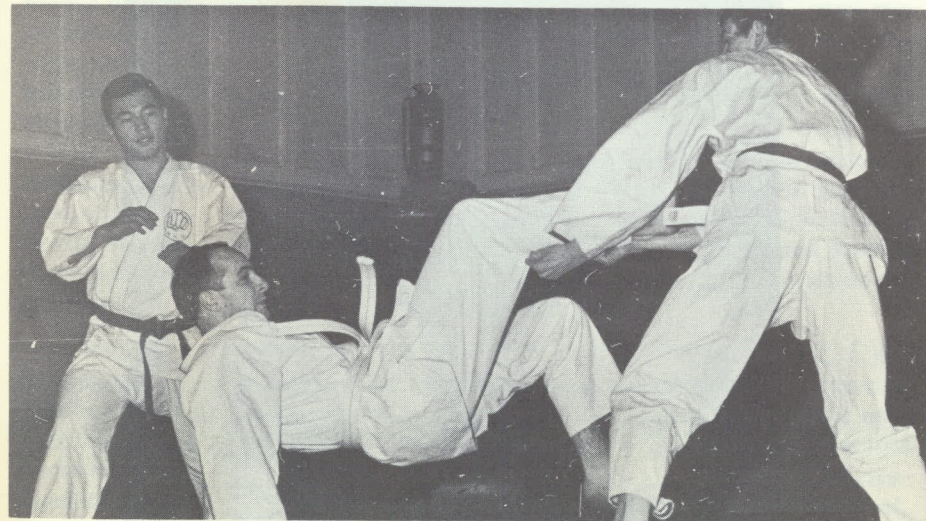
The first Scottish Karate Championships were held over the weekend of 22nd/23rd October in Glasgow's Govan Town Hall before a capacity crowd of 1400.

We had the honour of the presence of Monsieur H.D. Plee, 5th Dan, well known pioneer of European Karate from Paris, Mr. Yoshinao Nanbu, 4th Dan and "All Japan Universities Champion 1963" and President of the Scottish Karate-do Association, Mr. J. Delcourt President of the European Union of Karate and his wife, Mr. C. Sebban, General Secretary of the European Union of Karate, Mr. Suzuki, 7th Dan, Mr. Shiomitsu, 4th Dan and Len Palmer, Secretary (as everyone knows) of the "All Britain Karate-do Association."

There were three events contested:- Club Championships for the Nanbu Trophy, Kata (technique) Championships for the Lilywhite Frowd Trophy, and the Individual Free Style Championships, for the National Coach's Trophy.

Competitors arrived from all over Scotland, Aberdeen, Paisley, Coatbridge, Dundee, Falkirk, Kilmarnock, Glasgow (2 clubs) and Edinburgh.

Each contest was vigorously fought and the karate was of a very high standard. Mr. Nanbu judged all Free Style events and Mr. Plee judged the Kata competition. The results were as follows:-



K. Simpson, Kobe-Osaka, upends J. Duffy, Kobe-Osaka 'B' team.

Individual Free Style Champion of Scotland.

1st	Danny Bryceland	1st kyu	Kobe-Osaka	Glasgow
2nd	Jim Gillespie	2nd kyu	Kobe-Osaka	Glasgow
3rd	Brian Carr	2nd kyu	Kobe-Osaka	Glasgow

Club Championships, Nanbu Trophy.

1st	Kobe-Osaka Karate Kai	Glasgow
2nd	Kami-do Karate Club	Coatbridge
3rd	Kobe-Osaka Karate Kai Team "C"	Glasgow

Kata Champion of Scotland.

1st	David Ross	1st Kyu	Kobe-Osaka	Glasgow
2nd	John Clarke	3rd Kyu	Kobe-Osaka	Glasgow
3rd	Danny Bryceland	1st Kyu	Kobe-Osaka	Glasgow

(As Mr. Morris is the only Dan Grade in Scotland at the present time, he did not enter the individual event but captained the team which won the team championship).

Photograph shows Mr. Nanbu with 'sais' defending against Mr. Morris with a staff.



Judo Technique in Karate

by CHARLES MACK, 5th Dan Judo, 2nd Dan Karate, 1st Dan Aikido

When I first took up Karate in Japan in 1958 I had already been doing Judo for nine years and held the grade of 3rd Dan for two and a half years.

It was natural in my case therefore, especially when doing karate free sparring to react to the various relative positions between my opponent and myself in a way quite different to that of a person with no judo training. This disturbed me at first, for was I not now engaged in a new and different activity from judo, and would I not therefore be much better employed in practising as everyone else seemed to be doing, the classical techniques of karate and give up my judo throwing and holding methods.

I realized however that all the judo technique which I was using in the free sparring sessions was being used by me quite naturally and not consciously in the least. My reflexes were acting in the way that they had been taught to act for nine years. One important thing was made clear to me at that time. It was that if one can easily control one's reflex actions in dangerous situations where natural unthinking action is of great importance then the kind of training which developed these reflex actions must leave a great deal to be desired. One should only with the greatest difficulty be able to control one's reflex actions, even to a very small degree. My judo, I was very pleased to be able to prove to myself, must have been sound, otherwise I should have had less difficulty in using the new to me karate technique instead of the judo technique which I had developed to the point where, given the opportunity, I could execute it quite instinctively or mechanically.

As time went by, I began to do sparring with skilful, strong, aggressive karate players. I realized that although I could still throw them, once given the opportunity to get my hands on them, this opportunity most frequently occurred when I found myself at very close quarters with my opponent. It was simply a question of slapping my hands on him, pulling him in, and then applying the appropriate throwing technique. What was most surprising, if I did manage to secure a hold on the jacket of my opponents, how little resistance they had against my controlling them with my hands. I had not realized how powerful one becomes in judo at controlling a person with the hands, and also what tremendous resistance to powerful pulling and pushing movements a judo player develops compared to that of a person with no judo training.

So, and I hope the previous paragraph has made this apparent, a judo player is in his element when he is very close to his adversary. It is then that he can put to their greatest use his hands and arms which are not used to striking but grappling or grabbing. Although karate training develops certain powers in a person which judo does not, karate training is not designed to develop in a person the power to resist, nor absorb the shock of, powerful judo throwing techniques.

It was for this reason that the other members of the Dojo of the All Japan Karate Association where I was training would, when doing free sparring with me, use the most ingenious devices to prevent my using any throwing technique on them. This was usually accomplished by always keeping at a distance which made my securing a hold on their jacket difficult. In other words they sparred at long range. When they attacked they did so with speed and power and then came out again just as quickly. This state of affairs resulted in my changing my strategy, which took the form of thinking of ways and means of using judo technique without having first to grab the opponent. This method of throwing is well nigh impossible against experienced judo players, who are hard enough to throw even when one has got a two-handed grip on them. But as karate and judo are quite different activities I decided to go ahead with my plan.

(We shall continue the story of our hero's adventures in Karate Magazine, No. 5. Surely Mr. Mack is a worthy successor to Mr. E. J. Harrison, who delighted and informed so many western readers with his many tales of his own encounters in Japan, albeit in a different literary style - Ed.)

gedan barai

A BRIEF COMPARISON

The photograph below shows two of Mr. Kanazawa's brown belts demonstrating the Shotokan style of Gedan Barai, a block to an attack on the lower part of the body. The chief feature of this style of blocking is the 45° twist of the hips, which leaves the trunk of the defender facing slightly away from his attacker. This reduces the target area. This also means that the fist, i.e. the one resting near the hips, has further to travel if it is used as a counter following the block. On the other hand, it may develop an extra 'zip' through travelling a greater distance.



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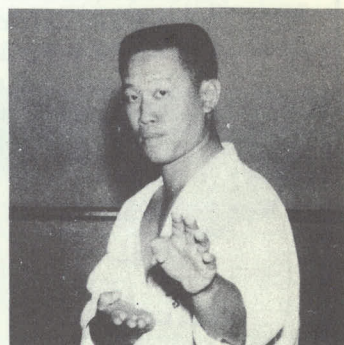
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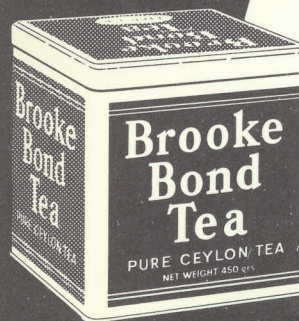
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